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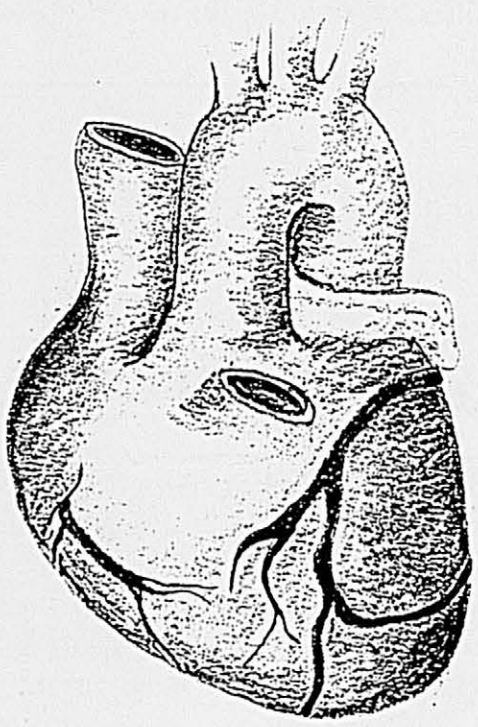

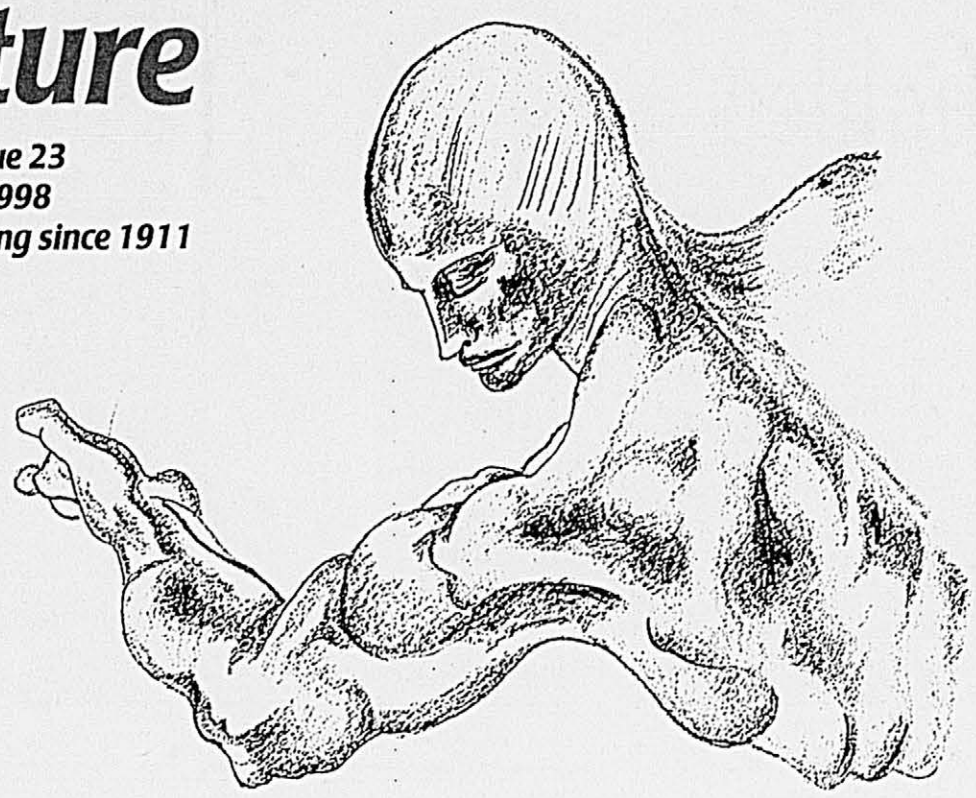

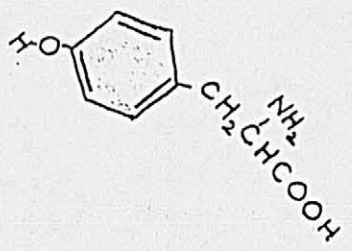

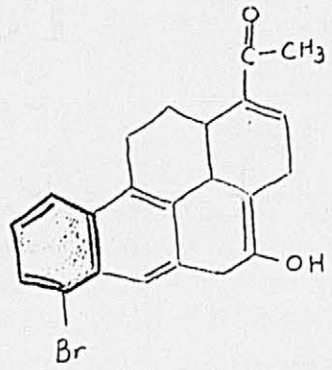

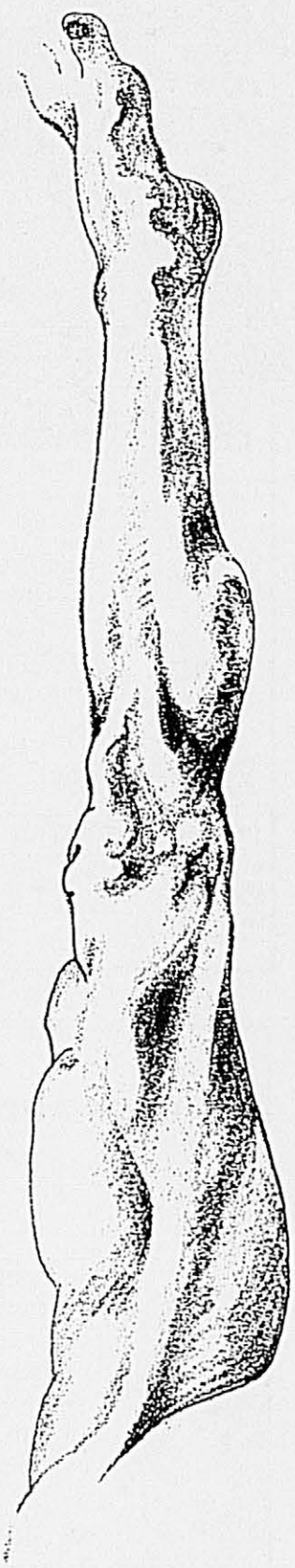

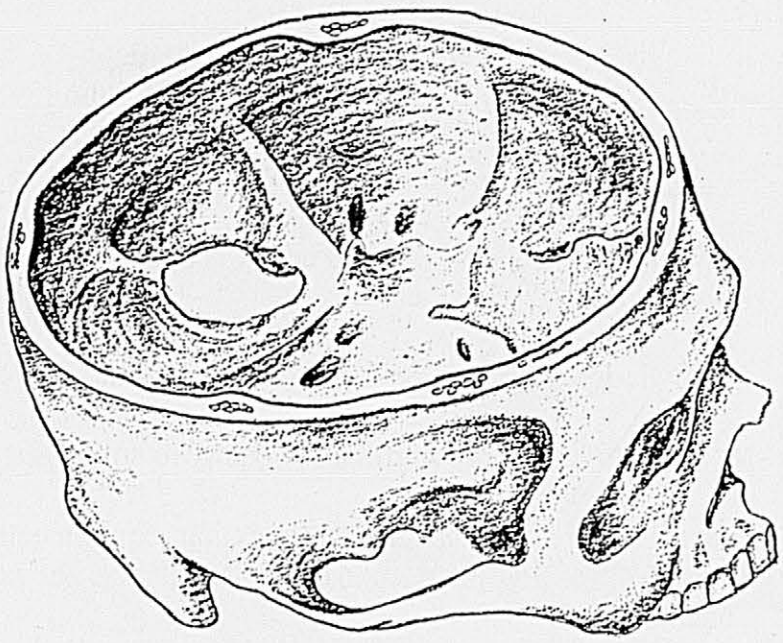

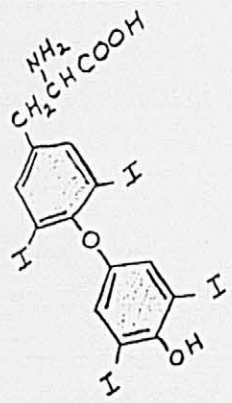

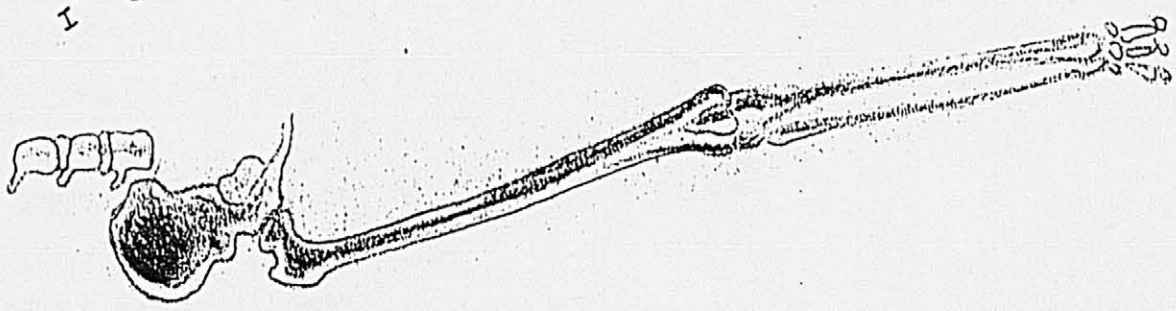

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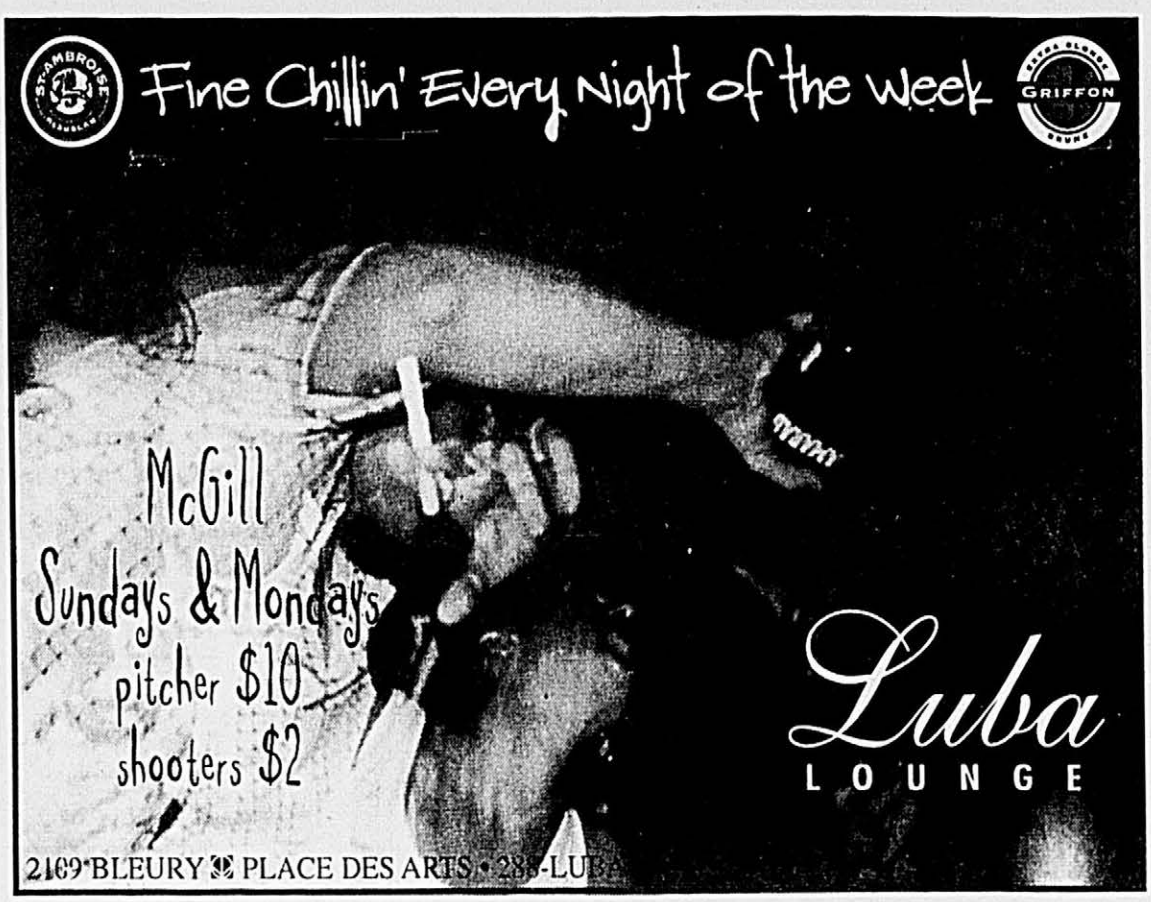

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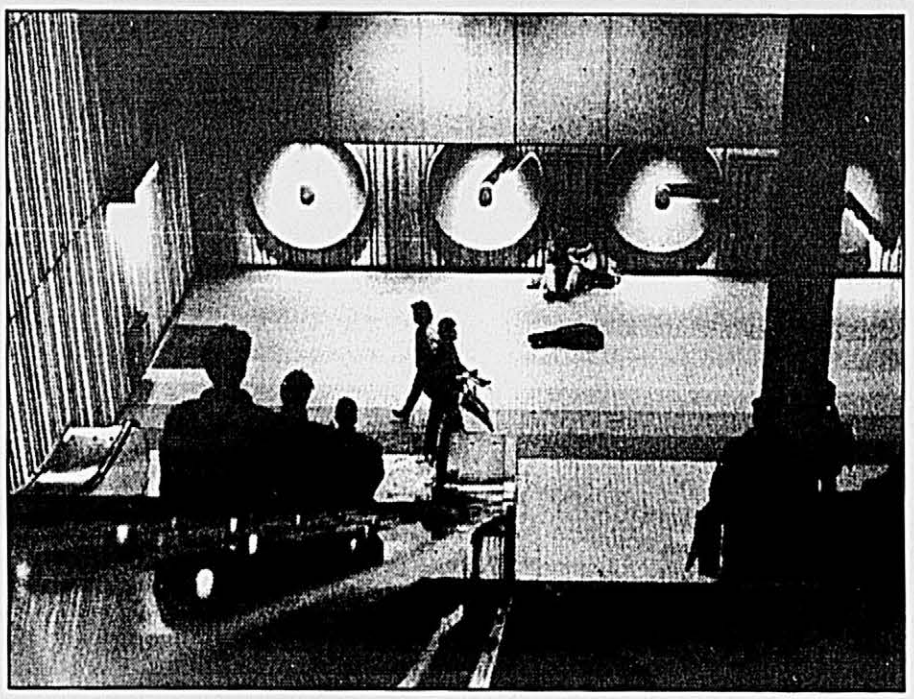

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Metro Life

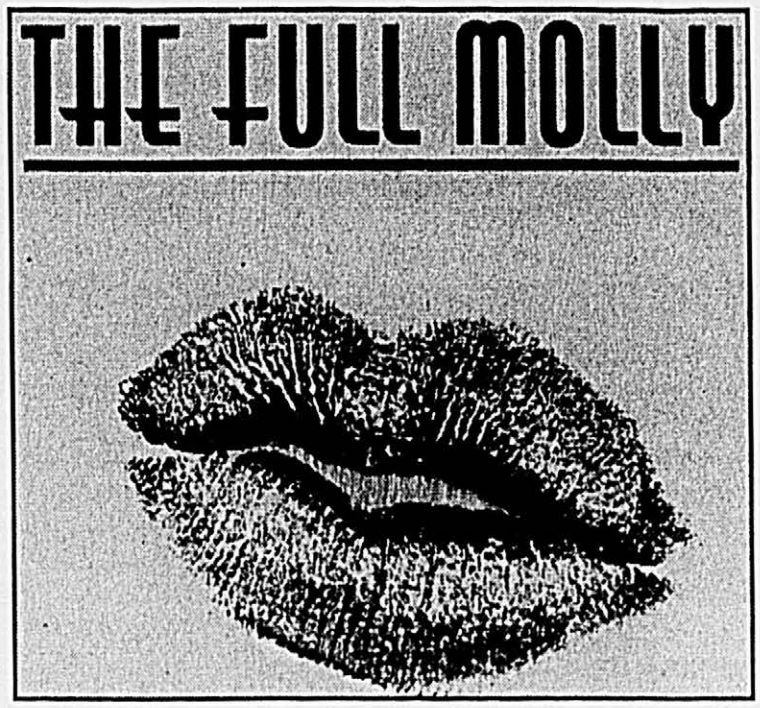
photo essay by Paul Duffy

It is entirely up to the individual what she or he will see and hear while travelling through metro stations. Some people withdraw into books, newspapers and walkman worlds, while others kill time by indulging in some of the 1057 billboard advertisements found throughout the stations. Musicians abound; they are those who were good enough to buy a liscence. One might actually listen until the metro comes, or simply get caught up in the crowd of 700 000 people that use this mass transit system every day.

An Evening of Infinitentertainment

A review of Alexandria Haber's "The Full Molly"

by Astrid Lium



The answer to my inquiry "why have I never visited the Infinitheatre?" manifested itself in my trek to 3997 St.-Laurent last Friday evening. Venturing as far as Warshaw's for an occasional addition to my apartment furnishings or for free samples of popcorn presents an anomalous occasion. Sequitur, trudging those two extra blocks to the funky production house formally known as Theater 1774 was practically unheard of before last weekend.

In retrospect, I deem the required exertion well worth the docile effort. My endeavor was rewarded with a showing of Alexandria Haber's "The Full Molly," an integral Fringe show of the theater's six-week Infinite Festival (October 20-December 12). Presented by the femme fatale troupe, "Out of the Mouths of Babes," "The Full Molly" can be caught for a 10 PM show time until November 7th.

While sitting in the Infinitheatre bar with the other presumed thespians eager for the show's commencement, sipping my $2 Perrier, I wondered what the hell to expect. The title itself clearly indicates a satirical bit on last year's low-budget cinematic success, "The Full Monty" - but in a theatrical version? And with a cast of eleven women? I was curious.

The bar itself provided an ambiance of eclectic tastes: the trademark infinity symbol repeated itself across the black painted floor contrasted by the loudly Easter colored neon lights scaling the wall. A leopard print frame bordered the bartender's mirror, adjacent to the Hard Rock Cafe style T-shirts for sale next to the rack of hard liquor.

Upon entering the cozy, makeshift auditorium, structured like a quasi-Roman amphitheater, that seated about five dozen, I comfortably plopped down on a displaced city park bench. Then the house lights went down, and the stage lights turned up; enter Molly and company.

Here's the deal: Molly and ten of her employees (who are also her close friends and family members) struggle to keep "Molly's Pub" financially afloat as it faces brutal competition from the neighboring "not so family oriented strip club," called "Dickie's." Dickie is a villainous character to whom the women often refer but never actually introduce on stage as a person.

The strangely compatible mix of women fight their opponent with a defense of multi-talents, a strong sense of divine faith and a whole lotta love. Miss Lindsey—the kindergarten teacher /bartender/ventriloquist of the group organizes a talent show to gain publicity for the pub: there's a fire-eating wonder-girl, who marvelously imitates the noises of barnyard animals and angst-motivated modern dancers; and the talents of Molly's three daughters - one of whom is played by Haber herself - who humorously attempt a scene from Chekov's "Three Sisters" - which goes amusingly awry.

Even for those who have yet to see the British comedy about six unemployed steel workers desperate for cash and willing to bear all, you can still appreciate the humorous twist of this live parody. For those who are familiar with the movie, and more importantly, enjoyed it, I can confidently assure an appreciation for the comic and musical allusions that Haber incorporates into the performance.

For instance, recall the turning point in the film when the aspiring male strippers break into simultaneous groove to "Lookin' for some hot stuff, baby..." while waiting in the unemployment line. The "babes" recreate the scene with an appropriately girlish twist: they start jiving to the same jingle while congregating in a bathroom line!

I feel inclined to emphasize my impartiality towards the note on which the act opened. Due to my Scandinavian heritage, I am an inevitable second generation ABBA fan, and when the feminine ensemble set the stage with a lively acapella rendition of the 70s international hit "Take a Chance on Me," I wanted to break into my own disco groove.

The 50-minute performance is full of quirky personalities, witty dialogue and hilarious interaction. Not to mention, an apt chorus resurrecting our favorite funky tunes from the original movie, and with a few additions of their own.

A happy ending full of groups hugs and lingerie prevails, but Molly's crew reveals a little less than their male counterparts. The girls don't need to bear all to save the pub, for Molly's millionaire long-lost twin, clad in tasteless leopard print, pops up in the nick of time to save Molly's sinking ass.

The show closes with a free-for-all cast and audience orgy, singing and dancing on stage to "We are Family," leaving everyone with a smile, feeling like family.

Deemed a top ten Fringe pick of the 8th annual Montréal Fringe Festival, "The Full Molly," and other performances of the Infinite Festival, may prove more aesthetically preferable alternatives to the mix 96 top 8 at 8 or Thursday's general theme night at Gert's. And for $8 a show ($10 for Infinitheatre productions or $5 for members), you pay only a few toonies more than you would to see a flick at the Palace - and walk away with a more enriching experience.

The Full Molly is playing at the Infinitetheatre at 3997 St. Laurent, 2nd Floor from Thursday to Saturday, shows are at 10 pm.

For more information, call 987-1774, or check out the Infinitheatre website at infinite@generation.net.

The Ham Sandwich At the Bar Mitzvah

A Goy's Take on Montréal's Jews

by Melanie Takefman

When I first heard about Mackay L. Smith's new book *Jews of Montreal and their Judaisms*, I was a bit skeptical. What could a Westmount "goy" (non-Jew) teach me about my community?

Even after reading the first few chapters of this book, something just didn't fit. I knew that Montréal's once-vibrant Jewish community was diminishing. I didn't need an outsider to tell me that.

Apparently, I am not alone in my skepticism. In his research, Smith has often been met with suspicion. "Most of the Jewish community has been on the defensive for so long," explained Smith, that it was natural for them to doubt a good-intentioned gentile doing research on them. "They were amazed because it's never been done before."

However, like myself, most people were pleasantly surprised by Smith's final product: a skinny, easily readable yet comprehensive study of Montréal, Montréal Jews and world Jewry.

From the Holocaust to community organization to women's issues, Smith leaves nothing out. Unfortunately, this becomes problematic: each section is so short that Smith barely skims the surface of the issues. Instead of having a main thesis, Smith's book is more of a random admiration for one of Montréal's unique communities.

Smith explained that this format was actually intentional. Sections of the book are short, with the references at the end, Smith explained, so that people can skip a section, or learn where to find out more.

The book is largely composed of juicy statistics. For example, who knew that the average age of a Canadian Jew increased 39% between 1941 and 1991, while the average Canadian aged only 21%, or that 20% of Montréal Jews are poor. In addition, Smith notes that until about 50 years ago, there was a clause in Hampstead law, forbidding houses to be sold to Jews. Now, more than 90% of Hampstead's residents are Jewish. Also in Smith's research on Anti-Semitism, he finds that 19 out of 35 working French Canadians were taught that Jesus Christ was killed by the Jews in their youth.

Still, I couldn't kick the feeling that something wasn't right in this book. One thing that ticked me off in particular, was that Smith over-analyzed EVERYTHING from religious beliefs to denominations and languages spoken. One of the fallacies of *Jews of Montreal* is that Smith tries to classify information that cannot be classified. Montréal's Jewish community is too diverse to be categorized, but then maybe I just resent being a statistic.

When I finally met this 64 year old retiree, everything came together. Smith has a youthful enthusiasm for knowledge, spécifically about Montréal." I have always been interested in research for anything," he said.

Between working in his family's laundry, dry-cleaning and linen supply business, traveling across the world and exhibiting his photographs, Smith has managed to accumulate 1100 books in his McGill ghetto apartment; half of which are about Montréal. Smith spent 10 hours a week in McGill's McLennan library for six years researching Montréal. One day, a friend noticed that he had enough for a book. "An encyclopedia," Smith added, smiling.

(continued on page 5)

(A Goy's Take on Montréal's Jews, continued from page 4)

THE OLD BETH ISRAEL SYNAGOGUE IN LACHINE IS NOW A PHOTO STUDIO.

Smith has just completed publishing the book's second edition, after selling 800 copies of the first. The new version, with polished grammar and a new chapter on Montréal's Jewish World War II participants, will be launched at the Jewish Public Library, as part of Jewish Book Month, on November 11.

That Smith is launching his book on Remembrance Day is no coincidence. His latest crusade is to get recognition for the Montréal Jewish war casualties (120, ranked by age and high school) who were forgotten amongst the Holocaust survivors in Montréal and the establishment of Israel.

Smith proudly admits that, though he is not Jewish, he has plenty of *chutzpah* (Yiddish for gall or nerve). "Being more objective, I was lucky to be able to say something that everybody knows but no one wants to talk about."

My favourite section of the book is the story about Smith changing his name to Yackam Mitsh (his name mixed around and sort-of Jewish-sounding) in order to get information from Montréal's Hasidic community, a blatant act of *chutzpah*.

With Montréal's young Jews being lured out of the city for more stable political situations and more jobs, the community is in crisis. Exacerbating the situation even further, Smith said, is the rift between Montréal's French and English speaking Jews.

Smith concludes the book with two proposals for a strengthened community: that a museum be built outside of the "Jewish" area to showcase all that the Jews have contributed to this city, and an open call for new leaders.

By the end of my chat with Smith, I knew that this book had changed his life. In the first edition of *Jews of Montreal*, Smith did not even know what the community's umbrella organization C.J.A. (Combined Jewish Appeal), stood for. This week, a year later, Smith nonchalantly discussed Jewish holidays, Montréal's Jewish schools, and his upcoming trip to Israel.

Despite his obvious affection for the Jews of Montréal, Smith's book is also dedicated to this city's cultural diversity.

"Too bad there aren't people saying 'Come see Montréal.' That's what I'm trying to do; to show that there are interesting things in Montréal, too."

For more information about Jewish Book Month or Mackay Smith, call the Jewish Public Library at 345-2627.

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FLICKS FROM THE SWAMP

A RECIDIVIST READING OF *TOUCH OF EVIL*

Doctor Doom vs. Iron Man

by Bev. Doppleganger Swamp

Rudy Linnekar's convert ible blows up right on the border; in a space of low xylophonic jazz; He and "a blonde" are killed instantly.

Unlike most young patrician ladies, I spent my formative adolescence reading Marvel comic books. As far as I know, Doctor Doom and Iron Man only time-traveled together twice. In both cases, they were transported by the mystic power of Merlin the Magician. The first time, Iron Man was called to help save Camelot while Doctor Doom deigned to help destroy it.

In the second time-travel experience, Iron Man and Doctor Doom are depicted flailing in a vague nebula with little ball-people and growling lights. The caption reads: "Despite its romantic depiction in popular fiction, Dejas Vu is an unsettling feeling."

I am finding too much Dejas Vu in my friendly neighborhood cinema these days. And I don't have the adamantium claws to do anything about it.

Orson Welles as Captain Quinlan will unleash his vast corpus upon the scene, corrupt and impenetrable, corpulent and assaulting, chewing a cigar. Charleton Heston as Miguel (Mike?) Vargas, mustached and painted, will comment: "Bordertowns bring out the worst in their countries." Janet Leigh will point her bullet-breasts across the desert to the Mirador Hotel. Uncle Joe Grandy will toadily wiggle his way through the plot until a strangulated finish in a dark hotel room. The rest will be mud, blood, murder and bourbon, punctuated by Henry Mancini's fascinating score ranging from lolly-pop percussion to chittering punchy brass and a phantom pianola.

The explosion of Rudy Linnekar sets off 24 hours of narcotic betrayal and Greek-sized vice, tension thick as flesh ending only in watery dislocation, and bullets and smoke along with some very dead men. This is *Touch of Evil*. Just a peek into a lurid wound in a Mexican American bordertown.

As a film noire, Orson Welles' film doesn't really compare to Billy Wilder's masterpieces. I can say this only because the Welles Cult does not really belong to my generation. Nevertheless, film students dote over *Touch of Evil* the same way that they long for that elusive extra inch of penis. There are a lot of interesting hybridizations between stereotype and innovation in the way that Welles treats the genre. And I can't tell you how much the few moments of Marlene Dietrich's face lends to this picture or how important Hank Quinlan is to the panorama of destroyed men that populate the Welles universe.

The legend goes that Universal Pictures (the Big Evil Studio) cut *Touch of Evil* to the version released forty years ago under the shadow of the Production Code. Welles (the Knight in Shining Armour Artist) protested with a 57 page memo to the landed gentry of the studio hacienda. Today, Welles fans can see the film the way that fat old Orson wanted it for a mere 4$ at Parc.

Okay, dig this. Film is the only medium with a real, live potential for multiple authorship, right? There are many key creative offices in the institution of film making; why subject them to just one influence? Writers, editors, cinematographers, score writers, producers, directors: these offices should not all be taken up by one megalomaniac. Imagine the vanity of a director that steals every credit.

The institution of editing is supposed to be a fresh impression on a celluloid tangle. It's the only major creative stage where the director can't get his fingers at the film. If Welles didn't like it, then he should have chosen a more authoritarian art form, like painting.

Bully for Welles.

I would rather see a remake of this movie than a re-upholstering based on a by now antiquated veneration for the auteur. The effects of Welles' infamous memo (Jesus, how can a *memo* be infamous?) are really negligible. I've seen the movie twice before, and aside from 3 or 4 minutes of obviously new footage, the editing seems identical to the copy you ought to be renting from the Boite Noire. Welles experts, of which there might be a hundred thousand in the world, will appreciate the changes, but what does that do for you and me, Bobby McGee? My comic book addled conceit rages and imagines dogs eating their own shit.

So what is the point of "fixing" this purportedly "broken" film? What are the politics of the austere scrolling studio history preceding it on-screen? These are the issues that trouble me in confronting re-releases, new prints and "restorations". Why *Touch of Evil*? Why *Gone With the Wind*? Why *Star Wars*? Why the *Godfather*?

Let me guess. "We want to expose the present generation to the great works of the past."

Suuuuure. And this has nothing to do with the fact that re-releases are as economical to distribute as pizzas and as financially lucrative as patenting cheese.

Is the time-traveler really saving art, or is he/she just cashing in on notoriety? There is something special about the fact that there is but a fleeting time when a movie can be seen on the big screen. This quality changes the parameters of the cinematic experience. Recidivist releasing assaults that quality, just like friendly dogs get evil once resurrected in *Pet Cemetery*.

Dejas Vu can get this unsettling, True Believer. We have our own ball people and growling lights in this vague nebula.

The question isn't very simple. Is this a case of Doctor Doom going back in time to alter history in favor of his plan for world domination or is this a case of Iron Man benevolently lending his super-powers to aid extra-temporal destitutes?

Rudy Linnekar's convertible blows up right on the border.

Touch of Evil is playing at Parc

Unwrapping the Feminine Hygiene Taboo

Underwraps brings the blood to light

by Le'Nise Brothers

For many girls, the prospect of having their first period can be both an exciting and terrifying experience. This is an event which has traditionally symbolized the end of girlhood and the start of the march toward being a woman. In many cultures, this new part of a girl's life is a time for celebration, and this rite of passage is exalted and praised. In North America, the opposite is true. The topic of periods and blood still fills North Americans with shame and embarrassment.

Why? Why must females talk about what is a natural part of their body in such hushed tones? A documentary called *Underwraps*, released by the National Film Board of Canada seeks to answer this while simultaneously exploring the environmental and health issues surrounding the feminine hygiene industry.

Underwraps seeks to understand why, culturally, a woman's menstrual cycle has been seen as something unclean: a woman's private burden. The film looks to what is known as the 'menstrual underground' for answers and it is surprising what emerges.

An advertising executive in Maryland has been exploring the modern history of menstruation through print advertisements, which eventually spawned a museum in his basement. A male artist has been collecting pads and tampons from the cycles of women from many different cultures and creating art with them. These men are just a few of a group of people looking to free menstruation from its cloak of secrecy in order to begin to change the mind set of those, both male and female, who view menstruation as something dirty. Their goal is to create a dialogue, in order to eventually change cultural attitudes.

Authors such as Judy Bloom, with her groundbreaking novel, *Are You There God, It's Me Margaret* are also among those who wish to educate girls and women about accepting and acknowledging this natural part of life and rejecting the traditional male attitudes that influence female thoughts on menstruation.

In the extreme sense, these attitudes still define menstruation as the result of a wound that never heals. In order for these notions to disappear from out society and in order for women to able to acknowledge themselves fully as people, it is essential for women to acknowledge what is an intrinsic part of them.

An evolutionary biologist, Margie Profitt offers and interesting explanation for the process of menstruation. She says that menstruation is the process the female body undergoes in order to defend the womb from pathogens brought there by sperm. According to Profitt's explanation, menstruation expels these pathogens as an adaptive response to infection brought there by sperm.

Another important part of menstrual politics as seen in *Underwraps* are the environmental and health ramifications of using tampons. The average woman uses approximately 10,000 tampons in her lifetime. It is clear that the incredible waste produced from using just one tampon, let alone the more than 12 million that will be disposed and incinerated each year, is quite detrimental to the environment. The excess packaging in these products travel through rivers, streams and lakes, resulting in pollution strictly because they are not biodegradable.

Underwraps questions why this is occurring and what can be done about it. A few solutions are offered. There are alternatives to using conventional tampons and pads, such as the Keeper, a reusable menstrual cup made from 100% natural rubber. It is inserted like a tampon and catches the menstrual flow instead of absorbing it. Another option is the reusable pad made from cotton and towel material, which can be easily washed and reused, providing an ecologically sound alternative to the wastefulness seen in both tampons and pads.

The health issues surrounding the feminine hygiene industry are also quite important. With the development of the tampon in the 1930's, a competitive market emerged for what was seen as an essential female product. In the 1970's, the race to create a more absorbent tampon began, which saw the addition of artificial materials to the tampon. These increased absorbency, but to all fluid other than blood in the vagina. This was not the only problem in the race to create a perfectly engineered tampon. In the early 1980's, cases of toxic shock syndrome began appearing. Although many are aware of the causes and effects of toxic shock syndrome, it is not widely known that there are still tampons on the market today that are as dangerous as those that caused the death of 38 women in the U.S. in the early 80s. All the major brands such as Tampax and Playtex still contain artificial materials such as viscose rayon as well as deodorants, in a product that should be 100% cotton. There is also the issue of the chemicals in tampons that result from the bleaching process which makes them unnecessarily 'whiter than white'. The result is that every time a woman inserts a tampon into her vagina, she is irritating her vaginal walls and contributing to the absorption of 90% of her natural secretions other than menstrual blood. Women are closing up what is meant to be a natural open draining space.

The documentary offers some very interesting arguments against the feminine hygiene industry as it is known today. It also helps create an awareness of the inherent dangers that are present both environmentally and physically from tampons. A QPIRG sponsored group called Blood Sisters was created three years ago in order to create awareness of these problems and to find solutions. A part of the objective of this group is to open up a dialogue about feminine hygiene products and to show that alternatives do exist.

The Keeper and reusable pads are both sold through blood sisters and the Concordia and McGill's women's union. Blood sisters can be reached by telephone at 848-7585, and by e-mail at bloodsisters@cug.concordia.ca

CD Reviews

Glen Hall
The Book of the Heart (Koch Jazz)
by Gil Shochat

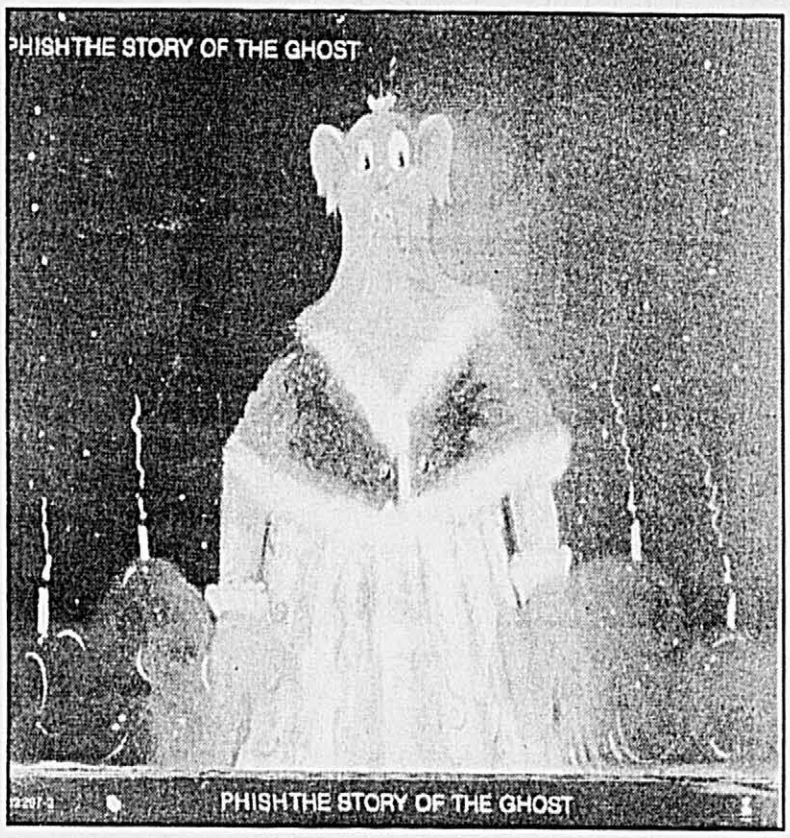
Glenn Hall's style of jazz playing is considered by many critics as postmodern contemporary. What that means musically... well, I plead ignorance. In any event, this reissue originally put out in 1979 is an album that certainly evokes a mood and a state of mind that is, without sounding too 'New Age-ish', somehow mystical. Like Hall's own career, *The Book of the Heart* straddles the line between free jazz and contemporary classical "new" music. This musical doubleness is mirrored in Hall's own musical history: he has released records with both the great jazz arranger Gil Evans and the avant-garde percussion group Nexus.

The Book of the Heart is incredibly varied musically. The title track for example contains an incredibly complex 6/4 and 7/4 tempo. Other pieces like "Kitab Al Qualb" and "For Marianne" are "free pieces" retaining a short melody in their beginnings and having the players subsequently go into a free jazz improvisation. They do this, according to the liner notes, by going outside any "preconceived forms" and reaching a "visceral ethereal truth".

The overall sound that links all these pieces is one that is very 'cool' as it evokes the spirit of early Miles Davis. In any case, Hall plays pieces modern jazz masters like Wayne Shorter and Sonny Rollins with great subtlety and understatement. Unfortunately, Hall seems to have faded from the Canadian jazz scene in recent years having released his last album over ten years ago and seemingly having given up touring. This makes *The Book of The Heart* all the more valuable.

The Phish Phenomenon
The Story of the Ghost (Elektra)
by Gabe Flores

Few bands enjoy the religious following of devoted fans willing to travel across the continent to see a concert. Among those few bands is Phish. Selling out virtually every venue they play, Phish has managed to avoid the spotlight and quietly rack up one of the highest grossing tours in North America. Unlike most bands on tour these days, Phish is renown for their improvisation, often jamming out songs for half and hour, touching the whole spectrum of musical genres. When the band first began playing, comparisons to the Grateful Dead abounded, and critics wrote them off as simply another 'jam-band'. But in the past five years, spurred by their musical curiosity, Phish has passed through phases of transcendental jams, drawn-out guitar solos, and percussion sessions to funk-groove.



Composed of four musically solid members, Phish has just released their eighth album under the elektra label. Entitled *The Story of the Ghost*, this 14-track opus has generated accolades from a usually ambivalent group of music critics unwilling to concede this bands immense talent. Strung together from several sessions in a farmhouse nestled in the Vermont mountains, this album captures the live concert experience without being a live concert release (which incidentally is the craze these days with Pearl Jam, Radiohead, and Dave Matthews Band set to release live 'albums'). For this album, Phish frontman Trey Anastasio together with song writer Tom Marshall spent four days, brainstorming, writing, working out chords, and most importantly, recording tracks. Coupled with almost 40 hours of jamming the band recorded early in 1997, and a studio session this past spring, the album came together.

As an unconventional band, Phish has in fact played all of the tracks on the new album countless times on tour. Case in point, one of the oldest songs on the album, 'Guyute' has been in the group's repertoire since early 1994, and the track was recorded for their previous release, *Billy Breathes*, but elected to be held back because the song didn't fit the mood of the album. Even the newer tracks have been part of the rota for a large part of the summer tour, which included stops in both Europe and the eastern United States.

There are two distinct moods in *The Story of the Ghost*, the first of which is a solid groove wrapped around an airtight bassline held by the groups talented bassist, Mike Gordon. Richly layered with Anastasio's guitar licks, the first half of the album is very radio friendly. The second half of the album starting with 'Brian and Robert' is quiet, more introspective, and more stoner friendly. Laced with an occasional note from keyboardist Page McConnell and held together with drummer Jon 'Tubs' Fishman's dead-on timing, 'Water in the Sky' and 'Roggae' are two solid tracks. Culminating in 'The Moma Dance', the established tranquillity is disturbed with a bassline fade-in appropriately featuring the lyrics, "the moment ends, though I feel winds" that build into a crescendo, capped with a sample of the title track.

With *The Story of the Ghost*, Phish has captured the concert experience without sacrificing the creative process involved in recording a new album. Initially inspired by a successful European tour in early 1997, which effectively erased a creativity-deprived 1996, Phish capitalized on their momentum and chose to enter the studio. The result of which is *The Story of the Ghost*, the snapshot album of the band's ever-changing musical direction.

Time Between Trains
Susan Werner
(Bottom Line Record Co)
by Céline Heinbecker

Walk, don't run, to your local music shop for this CD. And hey, if you're too busy to leave the house, your collection will certainly not suffer the loss. While the lyrics of *Petaluma Afternoon* perfectly describe how a Montréaler would feel escaping to California for a few weeks in January (better yet, during an ice storm): "buttered sunshine on your skin/doobie brothers on the radio/maura reads the weather for you/says new york got another three feet of snow," the rest of the album is weak in terms of lyrics and tunes - the two most necessary evils for any successful musical endeavour.

Werner's voice certainly isn't lacking, in fact she sounds like a long-lost Indigo Girl, but she fails to stretch it in any particular direction for the duration of eleven tracks. In fact, the listener cannot help but suspect that Werner was handed her lyrics five minutes prior to her recording session and could do no more than hastily put them to a non-descript sing-song tune.

Admittedly, though her theme seems to be that of love gone wrong and missed chances, not especially poetically articulated, her love song to her muse deserves a moment of applause. Breaking out of the boy-girl mold is a commendable thing to do.

Creative Space

We were children, thus
formed fingers and
Toes curled towards the
ecstasies of nothing
At all
And apt to fall we fumbled with
our very own venom, to walk
Upright, uptight
sweet and so full of substance
We attempted the taste of skin
And let the winters in
Grinning at the wonderment of our
Safer sins
Perfect domino daydreams dragged up
From guilty glances and secular trances

There are moments
when you can hear the sky
Feel the earth's spin by means of his salted skin
Swim in the melt of his rational, reasonable stare
The longing cool blue depths and anticipated disasters
But then the dawn creeps like a crazed beast
And all the serenity, intensity dries into dust
Regretted as pure lacklustre lust
You attempt to turn
your stare to the solace of sudden silences
The dull pauses that lie between you
each sucking on your own fortitudes
The facade that sufferings sanctify
And the bluest eye pales into an oblivion
Of "how do you do?"
and becomes a useless notch
on an already scrawled headboard

So angular girl ends up
slim and sweet
Crosslegged and picturesque
On his lemon yellow sheets
hides herself angry
behind venom wit
screaming wild rhetoric
She- born from the blood of a once battered mother
carved tongue
Philomela who bravely made her birth
She- wants more that the recovered rapist rain day
Wants to be a railway passenger staring
Cracked window into the plump moon goddess globe
Gaping and Gorgeous
Hides in the shadows of her lonely, luckless rib shift
Bone carved flesh chest pain frame
again and again and again

Philomela wondering
where her tongue has gone
While she carves another notch
In the hunter's headboard

Stacey May Fowles

Moon Faced Beauty

After dropping by
to hand you the poems
I've been working on,
you invite me in for tea
and talk of friendliness:
neighbors, children,
sun on balcony
- aaahh. . .
to read in warmth
until sunset cools . . .

This is it!

Alone I walk home
knowing, tonight
would be an awesome night
to view the sunset.
But how will the sky
assume its greatness
without you nearby?
From a distance
I'll view the moon
expecting your soft light.

David Neudorfer

Before Meals

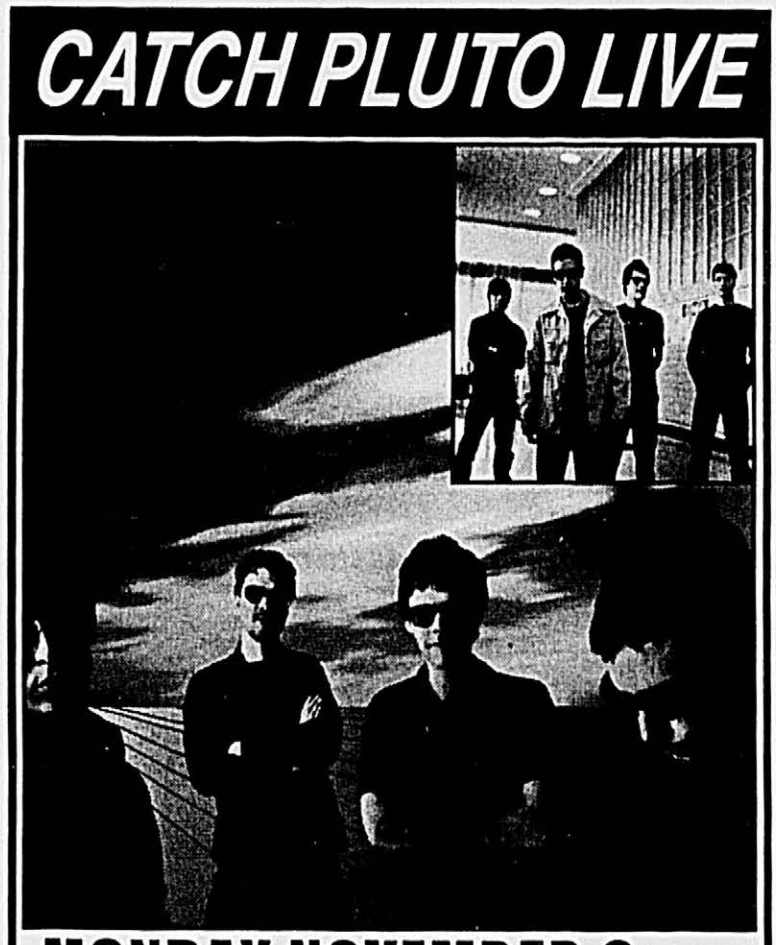
To friends
who follow the sun

If you
have wine, call me in to drink;
when I
have meat, come feast with me.
- Han Shan, from "Cold Mountain Poems"

Greetings and Thanks
to you Animals, Plants and Waters
for your kindness, generosity
and security.
Permit us, with apologies and appetites,
to use our senses and savor
all of your textures and tastes.
May your impermanence
enjoy the travels
through our bodies.
May you be pleased
in your new temporary homes
and charm our minds
with healthiness.
Let us live together in unity
so we may harmonize
with the great sweet melody.

David Neudorfer

to submit poems, artwork, photography, or short stories to our new weekly "Creative Space" section, drop off your pieces in the "Pete-Creative Space" mailbox in the Daily Office, Shatner B-03



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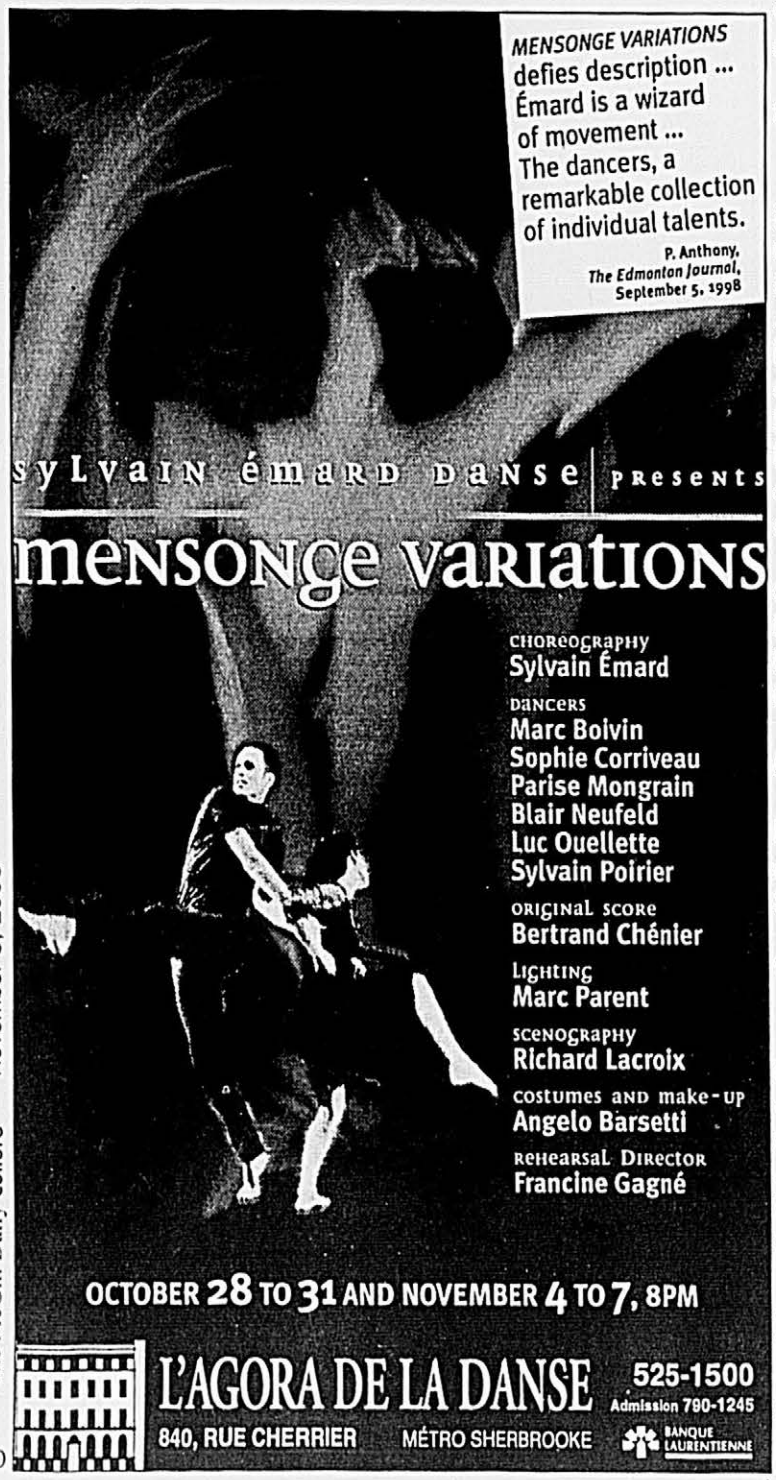


EVENTS

Thursday Nov. 5

Le Frigo Vert is holding a volunteer interest meeting at 2pm on 2030 Mackay, 3rd floor. call 848-7586.

The Women's Group is meeting at 6pm at QPIRG (3647 University. 3rd floor). All queer women are welcome.

McGill Students for Literacy is holding an Open Mic/Read-a-Thon from 10am to 4pm on the steps of the Redpath Museum. Come out and read. Call Carol Cheyne at 845-3214 or the MSL office at 398-5100. Donations are accepted at the Arts steps.

"Future? What Future?: 50 years of Palestinian refugees in Lebanon." Slide documentary and discussion. 6pm in rm 26 of Leacock.

Friday Nov. 6

"Law vs Power: The Struggle for Constitutionalism in Poland." A lecture with Mark Brzezinski at 8pm in rm 232 of Leacock.

The McGill Debating Union hosts its 36th annual High School Debate Tournament at 7pm in Leacock

The Men's Group meets at 7pm in the basement of UTC (3521 University St, north of Milton). All queer men are welcome.

Saturday Nov. 7

The 10th Annual Tibetan Bazaar is being held at Trinity Memorial Church (2146 Marlowe, corner Sherbrooke, Metro Vendome) 11am-5pm. Vendors will sell incencse, books, jewellry, handmade clothing and famous momos (Tibetan dumplings made on the spot). There will be performance guest artists and a circle dance for world peace. Admission is $3. For info call 489-0186.

Canada wide protest against the Canadian deportation of refugees. Noon at Berri Square or 1pm at Nelson Mandela Park (metro Plamondon).

Monday Nov. 9

General/Spouse groups for families of the mentally ill and for spouses. meeting at 7:30pm at 4333 Cote. Ste. Catherine Rd. call 486-1448.

Wednesday Nov.11

Playwrights' Workshop Montreal invites you to an informal evening with Hungarian dramaturge and translator Laszlo Upor at 7 pm at 4324 St.Laurent, 2nd floor. Laszlo Upor will be speaking on the state of theatre in Hungary today.

McGill Anti-Smoking Society meeting at 5pm in Shatner 310. Call 985-2264.

South Shore Support Group for families of the mentally ill residing in the South Shore. meeting at 7pm at 4333 Cote Ste. Catherine Rd. call 486-1448.

Ongoing

Parenthese is a parent support program which provides an opportunity for parents of young children (0-5) to get together. Call Cyndy Spilberg at 934-0354 ext. 354.

The Project invites you to join in the creation of the International Festival for Humanity. The event will take place at McGill and in five other cities around the world in April 1999. We're looking for anyone interested in shakin' the world. Come and join us. For more info call Mauricio of Brad at 844-1610.

Queer Line. A confidential and non-judgmental service for those questioning their sexual orientation, wanting help coming out, seeking information, looking to help a friend, or just wanting to chat with someone who understands. 398-6822

The Poumon-9 Line is a bilingual help line for smokers, ex-smokers, their family and friends. Operative Monday to Friday 2 to 9 p.m.

The McGill Eating Disorder Unit offers support groups free of charge to all students aged 18 years or older. For more info or to join call 398-1050.

Outreach to Inmates: Bordeaux jail Protestant Chaplaincy invites McGill students to form a support group for preventitive detention inmates. Thursdays 1-4. Call Gwenda Wells, 398-4104.

Canada World Youth is conducting its annual recruitment campaign: deadline is November 20th. Call 931-3933.

Parenthese is a parent support group providing an opportunity for parents of young children to get together. Call Cyndy Spilberg at 934-0354 ext. 354

The Atwater Library Book Sale Room sells quality used books at reasonable prices. The Sale Room is open Thursdays, Fridays, and Saturdays from 1 p.m. to 4 p.m. at the Atwater Library on 1200 Atwater. For more info call 935-7344.

McGill Centre for Research and Teaching on Women is looking for a personinterestedin women's studies to write 3 or 4 press releases per semester. will pay $8-10 an hour. call Blossom at 398-3911

Calls for Volunteers

The Daily invites all interested parties to come and help out with writing, photos, or layout. Drop by the office at Shatner B-03 or call 398-6784.

Volunteers needed at the NDG Food Depot and NDG Info Depot. call Gina at 483-5346.

Big Brothers and Big Sisters of West Island are looking for mentors, male and female, 18 yrs and up, to commit one hour/week.Make a difference in the life of a child. For info call 684-6100.

The CLSC NDG/Montréal West is looking for volunteers to assist individuals with different needs on a one-to-one basis or to help with office/reception work. For more info call the CLSC Volunteer Coordination office at 485-7811, ext. 1015 or 1020.

If you love babies or want experience working with infant twins, CLSC René-Cassin needs you. The organization seeks volunteers to work one-on-one with overwhelmed families with recent twins in the West End. Patience, reliability and experience necessary. Call Elizabeth at 488-9163 ext. 351 for more info.

Help stop elder abuse! The Elder Abuse Info-line is seeking bilingual volunteers to help seniors in need and raise awareness around elder abuse and seniors' rights. You will receive appropriate training, develop communication skills and be part of a dynamic volunteer team. For more info call Heather Hart: 488-9163 ext. 360.

Volunteer to be a Best Buddy! Best Buddies creates friendships between people with developmental disabilities and college students. For more info e-mail bb@ssmu.mcgill.ca

Santropol Roulant is looking for volunteers to deliver meals to those living with a loss of autonomy. With project GO, student involvement is facilitated by bringing meals to the Shatner Building. Those interested call Genevieve at 282-0245.

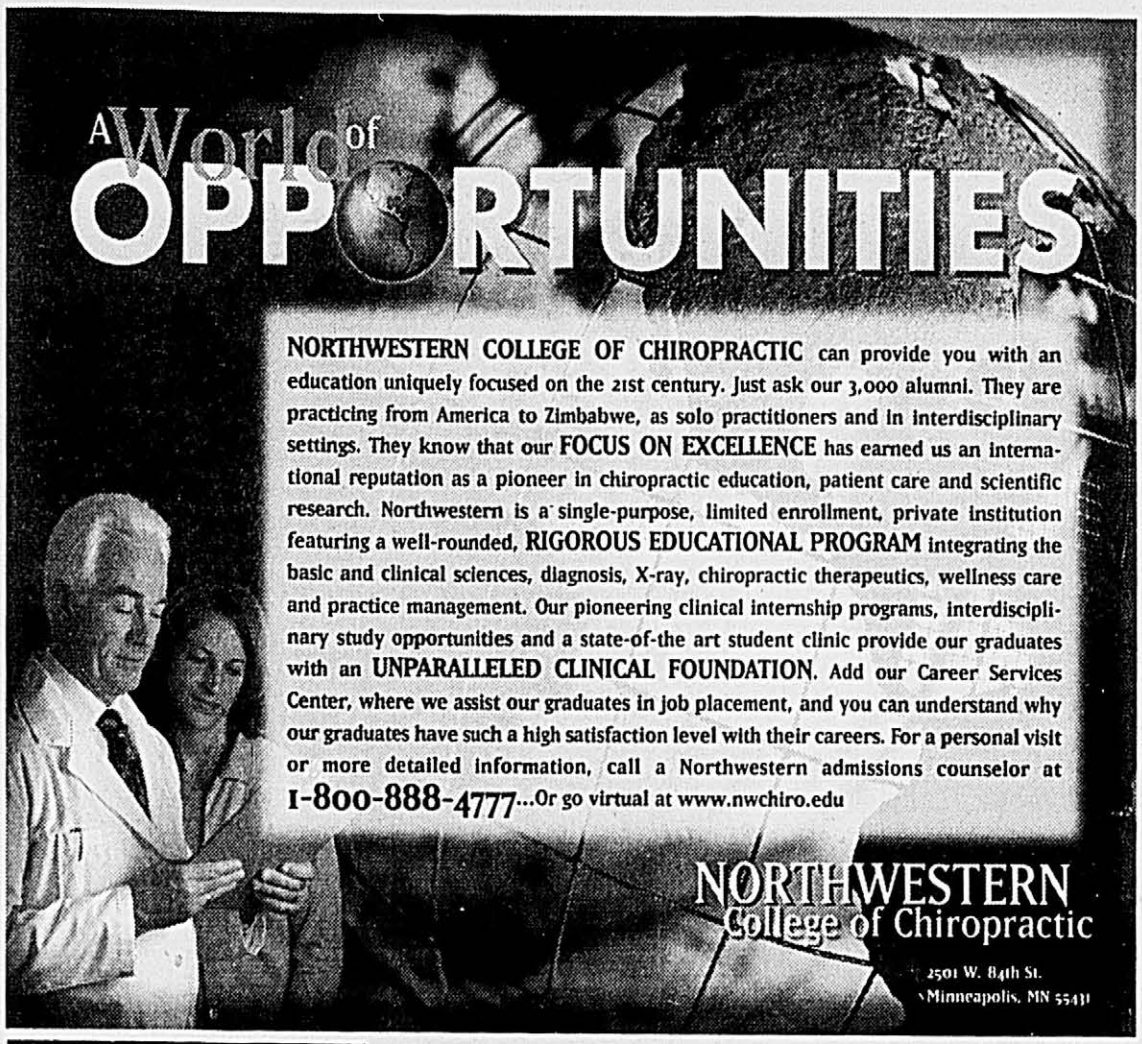
Contactivity Centre for Seniors, is looking for volunteers and donations. Activities include a telephone check up service, community involvement for elders, social development, health and physical well being programs and home support services. Contact 932-3433 for more info.

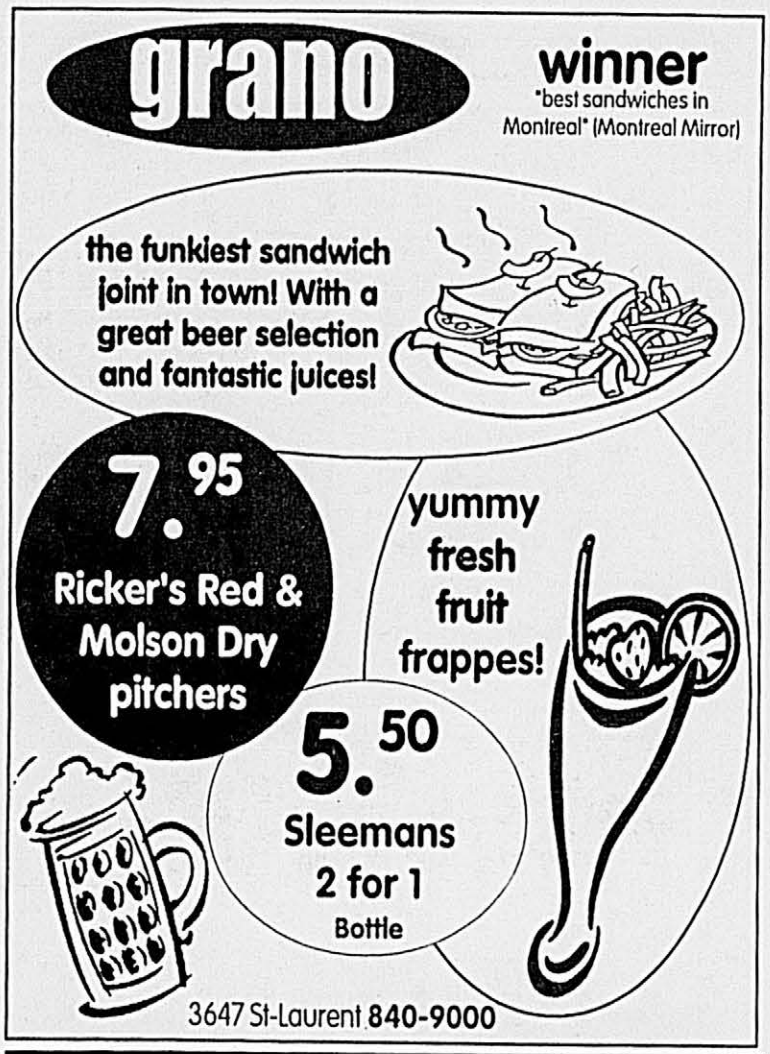
The Shalom Line seeks patient and compassionate listeners, over 20 years of age, to volunteer on their confidential, anonymous listening line. To get involved call 735-3541

Mines Action Canada is sending out a challenge to students and professors to come up with new or improved technologies to detect and remove land mines. Preliminary proposals are due November 30. Contact Mary Foster at (613)-234-6755.

Call for volunteers at Atwater Library and Computing Centre. Three hours a week only. Pick up an application at the circulation desk or call Susan McGuire, 937-3169.

Volunteers wanted for YM-YWHA Computer Drop-In Centre. Volunteers must be computer literate and enjoy working with teens. Call Abba at 737-6551, ext.230.





Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): $4.75 per day, 3 or more consecutive days, $4.25 per day. General Public: $6.00 per day, or $5.00 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over $20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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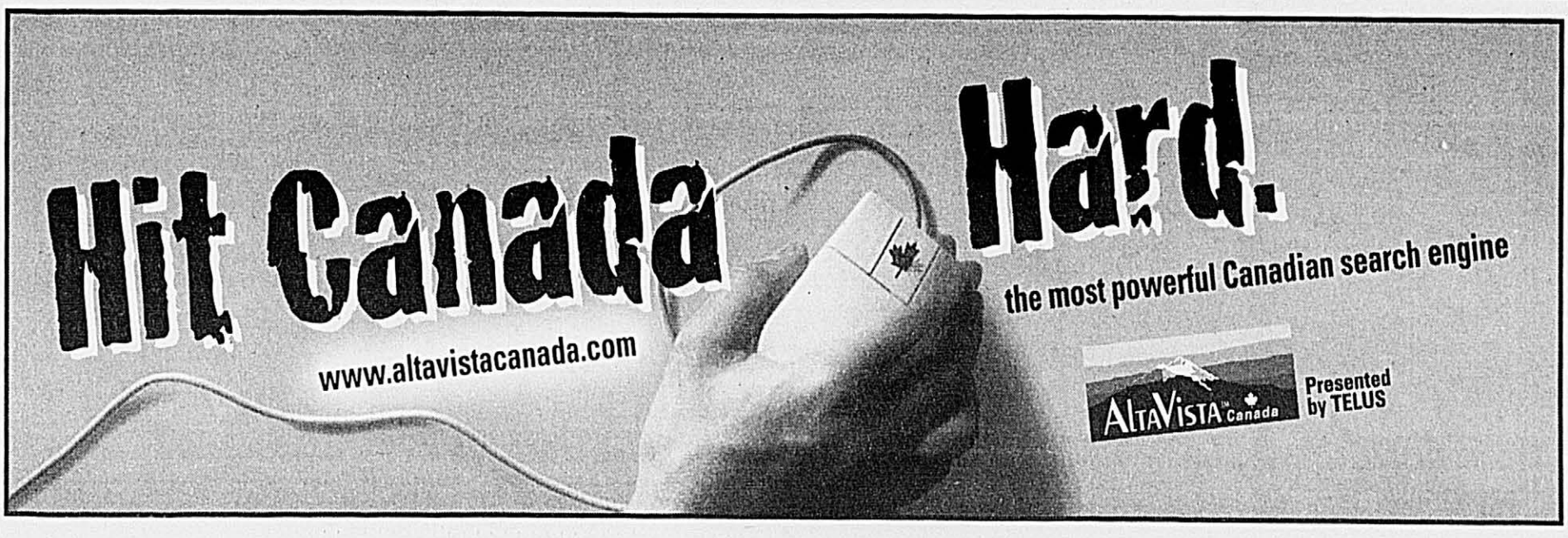

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Hunter gives a
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Queen Latifah
is an amazing
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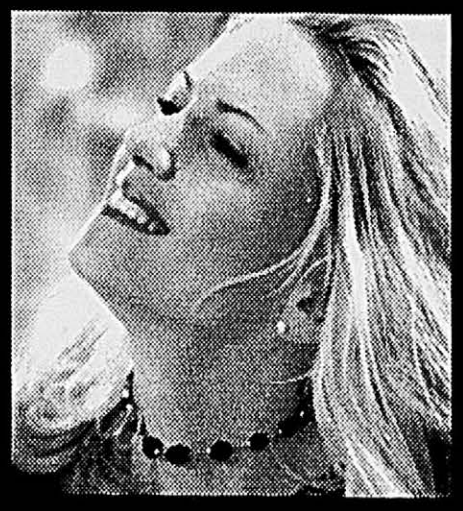
- David Ansen, *NEWSWEEK*



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This is the one!"
- Bonnie Churchill,
NATIONAL NEWS SYNDICATE

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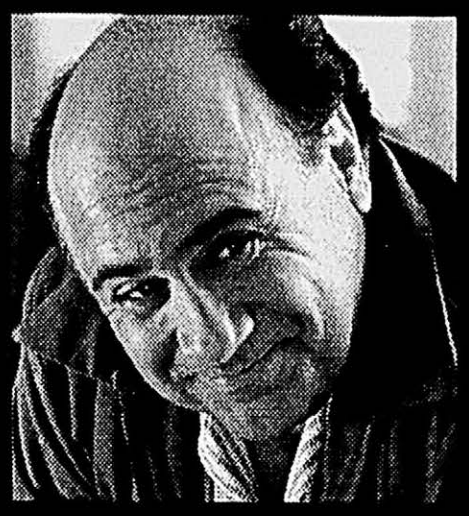

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